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plastic art, unlike music, there is nothing that corresponds to the physical force and flexibility achieved by years of scale and exercise playing. Granted a gift, a real gift of expression, and a vital vision of the subject, and it is astonishing what may be done before years of what is called practice have been spent. It sometimes seems as if the preliminary stages, and even the use of materials, had been learned in a previous existence.

Where failure may be, however, in the late beginner, is in the force of his message.

George Meredith says: "Youth has an edge which it is desirous of blunting." It is irremediable that this edge should be blunted on anything whatsoever before it is applied to the supreme object, and the natural channel of expression should be carved deep by *impulse* before there has been time to doubt. The years from eighteen to twenty-five can hardly be spared, emotionally, from the life of an artist.

The question of sending the future artist to college (supposing one had guessed his future correctly), or of launching him at the age of sixteen or seventeen on his serious art studies, is a very delicate one, and absolutely no rules can be laid down. The real sphere of Art cannot be reached without sacrifice of many kinds. The price is high, and gold is not the medium of exchange. Great expenditure must be

made with uncertain promises of return. We all feel, in these days, that in any sphere, where it is possible, a college education should precede every start in life.

It is hard that it cannot be pointed to as the best first step in the artist's life, since it is so in nearly every other. Given all that a college education might add, would add, if well-directed, to the whole nature of the artist, it is still unequal.

There is nothing that the university can give to the artist that can make up to him for the breach in his life and the loss of those years. Nevertheless, if the college life is chosen, the one important matter is that *cultivation* rather than education in his own field will yield the greatest return. Fertilization rather than planting. Let the youth be ready for the seed. Let the rich soil have been put in; that is the best that can be done for him.

Let it not be supposed, however, that because one has to state the viewpoint of an artist thus candidly, it is not regrettable that there is not room for the full benefits of the university in the life of an artist.

What the Fine Arts Department can do for the undergraduate in general is inestimable. It remains to the artist to be grateful to such movements as that of the College Art Association for bringing a new and vital interest in Art to what the universities offer to the youth of this country.

## EARLY AMERICAN PORTRAITS AT THE CLEVELAND MUSEUM OF ART

BY HAMILTON BELL

**T**HIS is the day of specialists and specialization and it is therefore not to be wondered at if even our Museums, whose mission, one would think, is to be electric should reflect to some extent this spirit of the age.

For instance, no Museum can hope now to compete with the collection of Far Eastern Art of the Museum of Fine Arts in Boston, which therefore must be regarded as par excellence *the* special Museum of this art.

The new Cleveland Museum of Art is proposing, among its many activities, to devote itself more particularly to the early art of this country; surely a commendable and patriotic ambition.

It is gratifying to be able to announce that a propitious beginning has been made in the acquisition of two portraits by Copley, one a three-quarter length of Mrs. John Greene, "Catherine, daughter of Governor William Greene of Rhode Island, wife of John Greene of Boston" (Frank W. Bay-



NATHANIEL HURD

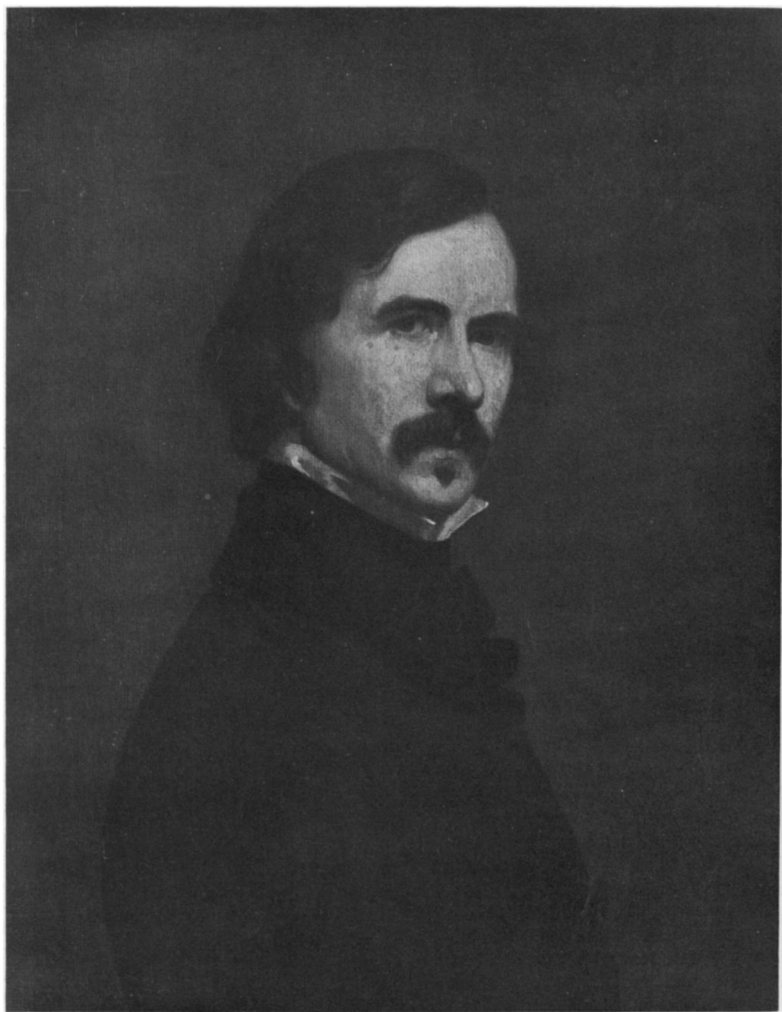
J. S. COPLEY

ley-Copley p. 129) in a frame said to have been carved by Paul Revere, standing in a white satin dress and blue scarf, leaning on a red-brown rock under a tree. It is signed J. S. C. in a cypher and dated 1769. The other, a bust of a Hogarthian personage, Nathaniel Hurd, leaning over his clasped hands on a table, in a brown dressing gown faced with faded crimson over a green waistcoat with gilt buttons. His collar is unbuttoned and he wears a dark green cap, such as our forefathers used to protect their shaven pates when in wigless *déshabille*. A few years later in date than the Mrs. Greene, it is so much more skillful in execution that one is surprised to note that it was painted before and not after his visit to Europe. The carmines have faded, as they have more or less in almost all his American portraits, but in mastery of brush the pic-

ture yields nothing to some of his English contemporaries. Signed with the initials, J. S. C. on a label. Hurd was a well known engraver, made the seals of Harvard College and of most of the thirteen colonies. He also engraved many of Copley's own pictures.

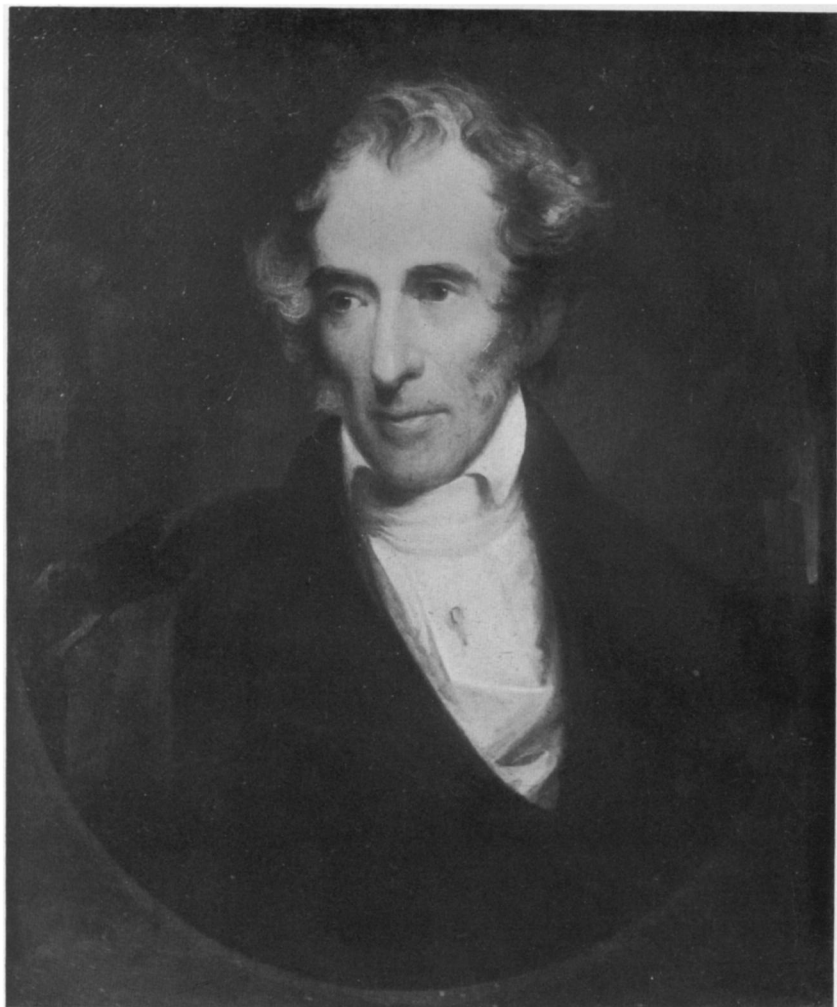
The third portrait of importance in the collection is by John Naegle and is signed on the back. "Original portrait of M. L. Hurlbut, Esq., painted by John Naegle, Phila. Dec. 1840." It is an admirable, even a brilliant picture and with its air of distinction and rich flesh tones suggests the work of Lawrence.

G. P. A. Healy, by himself; painted in 1852, when he was about forty years of age, is a sound piece of work and well sustains the reputation of this amazingly prolific painter.



PORTRAIT OF G. P. A. HEALY BY HIMSELF

THE CLEVELAND MUSEUM OF ART



PORTRAIT OF M. L. HURLBUT BY JOHN NEAGLE

THE CLEVELAND MUSEUM OF ART



MRS. JOHN GREENE BY JOHN SINGLETON COPLEY

FRAME CARVED BY PAUL REVERE

THE CLEVELAND MUSEUM OF ART